

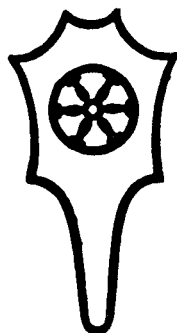
EDITION SCHOTT

~ 07962/1 ~

Rigoletto-Fantasie

J. B. Singelée

Opus 118



G. VERDI

Fantasien über die beliebtesten Opern
für Violine und Klavier

| | | | |
|--------------------------------------|-------------------|--------------------------------------|----------------------|
| 05180 Aida (Grégoir-Léonard) | V. (Kl. 05181/82) | 05192 Rigoletto, (Grégoir-Léonard) | V. (Kl. 05193/94) |
| 07959 — (Singelée, op. 127) | V. (Kl. 07960/1) | 03865 Traviata, (Ketterer-Hermann) | V. (Kl. 03866/67) |
| 05183 Ernani, (Vieuxtemps) | V. (Kl. 05184/85) | 05195 — (Bazzini) | V. (Kl. 05196/97) |
| 05186 — (Ketterer-Hermann) | V. (Kl. 05187/88) | 07931 — (Singelée, op. 107) | V. (Kl. 07932/1) |
| 05189 Maskenball, (Ketterer-Hermann) | V. (Kl. 05190/91) | 04765 Troubadour, (Ketterer-Hermann) | V. (Kl. 04766/67) |
| 03862 Rigoletto, (Ketterer-Hermann) | V. (Kl. 03863/64) | 05198 — Grégoir-Léonard) | V. (Kl. 05199/05200) |
| 07961 — (Singelée, op. 118) | V. (Kl. 07962/1) | 07394 — (Singelée, op. 94) | V. (Kl. 07395/1) |

KLAVIERBEGLEITUNG

zur Violinausgabe 07961

Originale und Bearbeitungen und ausschließliches Eigentum von B. Schott's Söhne für alle Länder

~ EINZEL-AUSGABE ~

B. SCHOTT'S SÖHNE, MAIN/FRANKFURT/AM MAIN/BERLIN/GENÈVE/LONDON/BRUXELLES/PARIS

Fantasie über „Rigoletto“

Oper von G. Verdi

Neuausgabe von Fritz Meyer

J. B. Singelée, Op. 118

INTRODUCTION

VIOLINE

PIANO

Moderato

p

f

dim.

Andantino

p

SOLO

p

mf

rall.

a tempo
mf *cresc.* *animato* *f*

a tempo
p *cresc.* *f*

rall. *a tempo* *a tempo*

rall. *a tempo*

dolce *dolce*

Allegro vivace

f

p

mf

cresc. *f*

cresc. *f*

THEMA

Allegro moderato

p

The musical score is written for piano and violin. It begins with a key signature of two sharps (D major) and a common time signature (C). The tempo is marked 'Allegro moderato'. The piano part (bottom staff of each system) provides a steady accompaniment using eighth and sixteenth notes, often in a rhythmic pattern. The violin part (top staff of each system) carries the main melody, which includes several trills (marked 'tr.') and dynamic changes. The first system starts with a piano (*p*) dynamic. The second system continues the melodic development. The third system features a crescendo (*cresc.*) in both parts, leading to a 'dolce' (softly) section. The fourth system returns to a piano (*p*) dynamic. The fifth system concludes with a triplet of eighth notes in the violin part, marked with a '3'.

VARIATION

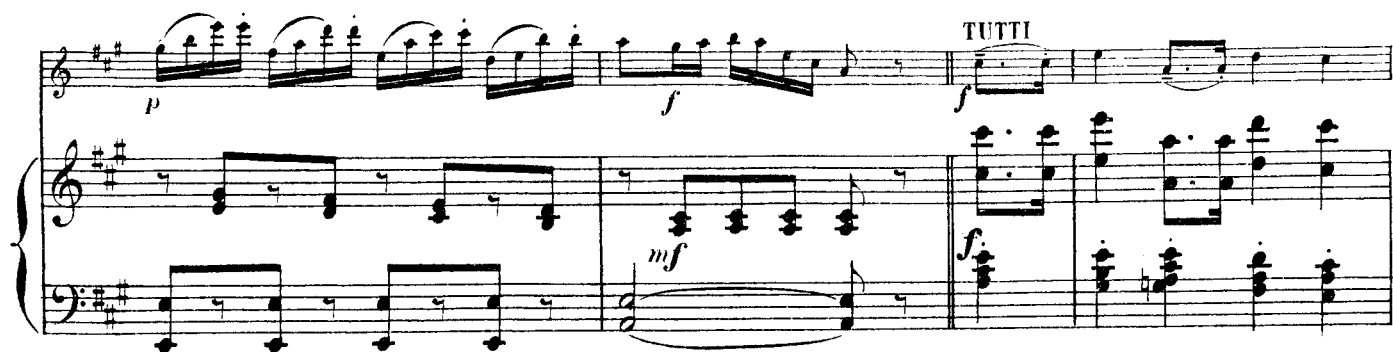
This musical score, titled "VARIATION", is written for piano and grand staves in D major (two sharps) and common time (C). The piece consists of 16 measures, organized into four systems of four measures each. The notation includes various dynamics, articulations, and phrasing marks.

System 1 (Measures 1-4): The piano part begins with a half note D4, followed by eighth-note runs. The grand staff provides a harmonic accompaniment of chords. Dynamics include *p* (piano) in the piano part and *p* in the grand staff.

System 2 (Measures 5-8): The piano part continues with eighth-note runs. The grand staff accompaniment remains. Dynamics include *p* in the piano part and *p* in the grand staff.

System 3 (Measures 9-12): The piano part features a half note D4, followed by eighth-note runs. The grand staff accompaniment continues. Dynamics include *f* (forte) and *p* in the piano part, and *mf* (mezzo-forte) and *p* in the grand staff. A *cresc.* (crescendo) marking is present in the piano part.

System 4 (Measures 13-16): The piano part continues with eighth-note runs. The grand staff accompaniment continues. Dynamics include *f* and *p* in the piano part, and *mf* and *p* in the grand staff. A *cresc.* marking is present in the piano part.



First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a section marked **TUTTI** with a forte (*f*) dynamic. The lower staff (bass clef) features a mezzo-forte (*mf*) dynamic in the middle section and a forte (*f*) dynamic in the **TUTTI** section. The key signature is two sharps (F# and C#).



Second system of musical notation. The upper staff continues with a piano (*p*) dynamic at the end. The lower staff features a forte (*f*) dynamic throughout the section. The key signature remains two sharps.



Third system of musical notation. The upper staff is marked *espress.* (expressive). The tempo is marked **Andante**. The lower staff begins with a piano (*p*) dynamic. The key signature is two sharps.



Fourth system of musical notation. The upper staff is marked *dolce.* (dolce). The lower staff continues with a piano (*p*) dynamic. The key signature is two sharps.



Fifth system of musical notation. The upper staff is marked *rall.* (rallentando). The lower staff is also marked *rall.* and includes a triplet of eighth notes. The key signature is two sharps.



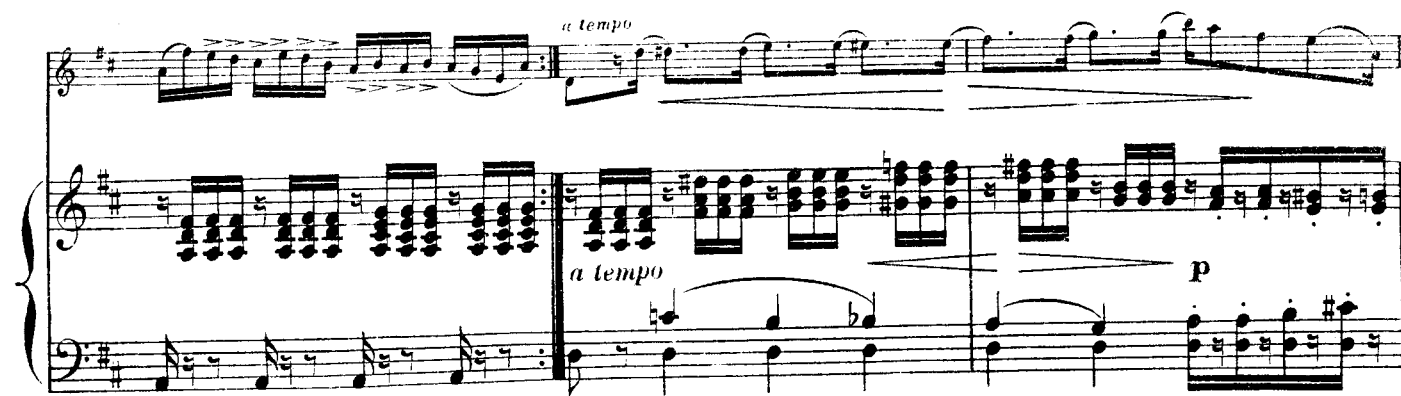
First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking *a tempo* and a dynamic marking *p*. The lower staff is in bass clef with the same key signature and time signature, also beginning with a dynamic marking *p*. The system concludes with a double bar line.



Second system of musical notation. The upper staff continues the melody with a dynamic marking *p*. The lower staff features a complex accompaniment with many beamed sixteenth notes, marked with a dynamic *p*. The system ends with a double bar line.



Third system of musical notation. The upper staff includes performance directions: *accelerando*, *cresc.*, *f*, and *rall.*. The lower staff also includes *accelerando*, *cresc.*, *f*, and *rall.*. The system concludes with a double bar line.



Fourth system of musical notation. The upper staff begins with the tempo marking *a tempo*. The lower staff includes the tempo marking *a tempo* and a dynamic marking *p*. The system concludes with a double bar line.

musical score system 1, featuring a treble and bass staff. The tempo is marked *molto più lento*. The treble staff begins with a melodic line, followed by a piano (*p*) section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *molto più lento* marking.

musical score system 2, featuring a treble and bass staff. The tempo is marked *rall.*. The treble staff begins with a melodic line, followed by a *dim.* section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *dim.* marking.

musical score system 3, featuring a treble and bass staff. The tempo is marked *Allegro*. The treble staff begins with a melodic line, followed by a *cresc.* section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *f* marking.

musical score system 4, featuring a treble and bass staff. The tempo is marked *Allegretto*. The treble staff begins with a melodic line, followed by a *SOLO* section. The bass staff provides harmonic support with chords and a melodic line. The system concludes with a *pp* marking.

This page contains four systems of musical notation, each consisting of a single treble staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various musical elements such as eighth notes, quarter notes, half notes, and chords. Dynamic markings are used throughout to indicate volume changes: *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *dolce* (dolce). Articulation marks like slurs and accents are also present. The first system begins with a treble staff marked *mf* and a grand staff marked *p*. The second system features a treble staff with *p* and *mf* markings, and a grand staff with *pp* and *p* markings. The third system includes a treble staff with *p* and *dolce* markings, and a grand staff with a *p* marking. The fourth system concludes with a treble staff marked *p* and *mf*, and a grand staff with *pp* and *mf* markings. The piece ends with a double bar line and a key signature change to two sharps.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a dynamic marking of *f* and the word *risoluto*. The lower staff is in bass clef with the same key signature and time signature, starting with a dynamic marking of *mf*. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Second system of musical notation. The upper staff continues with a dynamic marking of *p* at the beginning and *f* later in the system. The lower staff starts with a dynamic marking of *p* and transitions to *mf* towards the end of the system. The musical notation remains complex with rapid sixteenth-note passages.

Third system of musical notation. The upper staff begins with a dynamic marking of *f*. The lower staff also features a dynamic marking of *f* in the middle of the system. The complexity of the rhythmic patterns is maintained throughout.

Fourth system of musical notation. The upper staff includes a *cresc.* (crescendo) marking and ends with a *ff* (fortissimo) dynamic. The lower staff also has a *cresc.* marking and ends with a *ff* dynamic. The system concludes with a double bar line.

G. VERDI

Die beliebtesten Stücke aus seinen Opern

Die schrägen Zahlen bezeichnen die Schwierigkeitsgrade: 1-3 sehr leicht, 4-6 leicht, 7-9 mittel, 10-12 schwer, 13-14 sehr schwer.

Klavier zu 2 Händen

| | |
|---|-----------|
| Nabucodonosor | |
| 7 — Ouvertüre | 07947 |
| Ernani | |
| 7 — Potpourri (Cramer) | 01864/1/2 |
| Rigoletto | |
| 7 — Potpourri (Cramer) | 01868/1/2 |
| 5 — do. (Beyer) | 01869 |
| 13 — Paraphrase von Liszt | 06810/a |
| 8 — do. (Sydney Smith) | 07955/1/2 |
| 7 — Fantasie (Leybach, op. 163) | 08873/1/2 |
| 4 — do. (Gobbaerts) | 08133 |
| 6 — Beliebte Stücke (Zilcher): | |
| „Teurer Name“; „O wie so trügerisch“; „Holdes Mädchen“ | 07950 |
| 2 — „Holdes Mädchen“ und „Ach wie so trügerisch“ | 01941 |
| Troubadour | |
| 7 — Potpourri I (Cramer) | 01872/1/2 |
| 7 — do. II (Cramer) | 01873/1/2 |
| 7 — do. (Beyer) | 01874 |
| 11 — do. (Ketterer, op. 113) | 01668/9 |
| 8 — Fantasie (Rummel) | 02195/6 |
| 8 — do. (Sydney Smith) | 07957/1/2 |
| 8 — do. (Gobbaerts) | 08135 |
| 6 — Beliebte Stücke (Zilcher): | |
| „Lodernde Flammen“; „Ihres Auges himmlisch Strahlen“; „Miserere“; „In unsre Heimat“ | 07948 |
| 3 — Miserere; „Schon naht die Todesstunde“; „In unsre Heimat“ | 01946 |
| La Traviata | |
| 7 — Vorspiel zu dem I. und III. Akt | 07938 |
| 6 — Potpourri (Cramer) | 01870/1/2 |
| 5 — do. (Beyer) | 01871 |
| 7 — Fantasie (Leybach, op. 167) | 08875/1/2 |
| 8 — do. (Sydney Smith) | 07956/1/2 |
| 8 — do. (Gobbaerts) | 08134 |
| 6 — Beliebte Stücke (Zilcher): | |
| Trinklied und Walzer; „Ist es nicht es“; „Hat dein heimatliches Land“ | 07949 |
| Sizilianische Vesper | |
| 8 — Ouvertüre | 07939 |
| Maskenball | |
| 8 — Potpourri (Cramer) | 01866/a |
| 4 — do. (Beyer) | 01867 |
| Macht des Schicksals | |
| 7 — Ouvertüre | 07940 |
| 8 — Potpourri (Cramer) | 07958/1/2 |

| | |
|--|-----------|
| Aida | |
| 5 — Potpourri (Cramer) | 01862/1/2 |
| 6 — do. (Beyer) | 01863 |
| 7 — Fantasie (Leybach, op. 158) | 08871/2 |
| 6 — Triumphmarsch | 07935 |
| 6 — Beliebte Stücke (Zilcher): | |
| „Holde Aida“; „Wiedersehst du dich“; „Ich seh dich wieder“ | 07951 |
| 9 Requiem: Fantasie (Leybach, op. 189) | 02010/a |

Klavier zu 4 Händen

| | |
|-----------------------------------|-----------|
| Rigoletto | |
| 7 — Fantasie (Rummel) | 02799 |
| Troubadour | |
| 5 — Fantasie (Ketterer) | 03505/6 |
| 3 — Miserere (Rummel) | 03500 |
| La Traviata | |
| 3 — Fantasie (Rummel) | 02800 |
| Aida | |
| 5 — Triumphmarsch | 07937/1/2 |

Violine und Klavier

| | Ernani | V. | Kl. |
|--------------------|--|-------|-----------|
| 11 | — Konzert-Fantasie (Ketterer-Hermann) | 05186 | 05187/8 |
| 12 | — Fantasie (Vieuxtemps) | 05183 | 05184/5 |
| Rigoletto | | | |
| 10 | — Fantasie (Ketterer-Hermann) | 03862 | 03863/4 |
| 6 | — do. (Gregoir-Léonard) | 05192 | 05193/4 |
| 5 | — do. (Singelec) | 07961 | 07962/1/2 |
| Troubadour | | | |
| 8 | — Konzert-Fantasie (Gregoir-Léonard) | 05198 | 05199/200 |
| 7 | — Fantasie (Ketterer-Hermann) | 04765 | 05768/9 |
| 5 | — do. (Singelec) | 07394 | 07395/1/2 |
| La Traviata | | | |
| 12 | — Fantasie (Bazzini) | 05195 | 05196/7 |
| 9 | — do. (Ketterer-Hermann) | 03865 | 03866/7 |
| 5 | — do. (Singelec, op. 107) | 07931 | 07932/1/2 |
| Maskenball | | | |
| 8 | — Konzert-Fantasie (Ketterer-Hermann) | 05189 | 05190/1 |
| Aida | | | |
| 6 | — Fantasie (Gregoir-Léonard) | 05180 | 05181/2 |
| 8 | — do. (Singelec, op. 127) | 07959 | 07960/1/2 |
| 5 | — Triumphmarsch | 07936 | 07935 |

Beliebte Bände



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2 Bände . . . Ed. Schott Nr. 302/303



Violoncello und Klavier

| | | |
|--------------------------------|-------|---------|
| Troubadour | C. | Kl. |
| — Fantasie (Servais) | 03567 | 03568/9 |
| La Traviata | | |
| — Fantasie (Servais) | 03554 | 03565/6 |
| Aida | | |
| — Fantasie (Servais) | 03561 | 03562/3 |

Flöte und Klavier

| | | |
|-----------------------------------|-------|---------|
| Rigoletto | Fl. | Kl. |
| — Fantasie (Briccialdi) | 04430 | 04431/2 |
| Troubadour | | |
| — Fantasie (Briccialdi) | 04436 | 04437/8 |
| La Traviata | | |
| — Fantasie (Briccialdi) | 04433 | 04434/5 |
| Aida | | |
| — Fantasie (Briccialdi) | 04427 | 04428/9 |

Gesang und Klavier

(deutsch-italienisch)

| | |
|---|-------|
| Rigoletto | |
| — „Freundlich blick ich auf Diese und Jene“ | 07945 |
| — „Ach, wie so trügerisch“ | 07946 |
| Troubadour | |
| — „Ihres Auges himmlisch Strahlen“ | 07943 |
| — Lodernde Flammen | 07944 |
| La Traviata | |
| — „Hat dein heimatliches Land“ | 07941 |
| — „Auch ihres Auge Zauberblick“ | 07943 |

Salon-Orchester u. Orchester

| | |
|---------------------------------|-----------------------------------|
| Nabucodonosor | Schott's Domesticum |
| — Ouvertüre | Nr. 346 |
| Rigoletto | |
| — Potpourri (Stasny) | Nr. 39 |
| Troubadour | |
| — Potpourri (Stasny) | Nr. 33 |
| La Traviata | |
| — Vorspiel | Nr. 345 |
| — Potpourri (Stasny) | Nr. 26 |
| Aida | |
| — Triumphmarsch | Nr. 344 |
| Heidenmarsch (Villinger) | nach Melodien von Verdi |
| | Nr. 347 |

Blasmusik

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nach Melodien von Verdi

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für Klavier

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Bd. II. STRAUSS, JOH.: Zigeunerbaron — KÉLER-BÉLA: Lustspiel-Ouvertüre — SUPPÉ: Leichte Kavallerie — ADAM: Si j'étais roi — WEBER: Freischütz — THOMAS: Mignon u. a.

Bd. III. FLOTOW: Martha — KÉLER-BÉLA: Ungarische Lustspiel-Ouvertüre — BOIELDIEU: Kalif von Bagdad — SUPPÉ: Banditenstreiche — HÉROLD: ZANPA — ROSSINI: Die bische Elster — BEETHOVEN: Egmont

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für Violine und Klavier

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